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THE NONCONFORMIST MUSICAL JOURNAL :

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
Nonconformist Churches.

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All Communications for the Editor should be sent
to him at 20, Clifton Crescent, Folkestone.

Our Competitions.

THE Prize for the best Easter Anthem has been
awarded to

MR. CHARLES DARTON,
17, Downshire Hill,
Hampstead,
London, N.W.

The Prize for the best paper on "How the
Minister can help the Choir," has been awarded to

MR. SAMUEL LEIGHTON,
(Choirmaster May Street Presbyterian Church),
26, The Mount,
Mount Pottinger,
Belfast.

Our Next Competition.

We offer a prize of two guineas for the best
Choral March. The following are the conditions:—

1. MSS. must be sent to the Editor, at 20,
Clifton Crescent, Folkestone, on or before Feb. 28th.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope, containing the name and address of the composer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

Attention is frequently called to the fact that so little use is made of our church organs. From one Sunday night to the following Sunday morning many churches are closed altogether. Surely this is a very bad investment of money, and would not be tolerated in ordinary business life. Happily the authorities of a few—a very few—churches are alive to this opportunity for doing good, and have organ recitals once or twice a week. A few Thursdays ago, as we passed St. Peter's Church in Cornhill, we learned from an announcement outside that a recital was being given. On turning in we found a large number of listeners—chiefly men—some old gentlemen who could easily get away from business, others young clerks who only looked in for twenty minutes or so. But from 12-30 to 1.30 there was a numerous though ever-changing audience. The programme was a capital one. Besides organ solos, we had violin and vocal items all admirably rendered. This mid-day musical treat is evidently enjoyed. Much credit is due to Mr. Joseph T. Smith, the organist of the church, for the splendid arrangements he makes every Thursday. Many churches in our cities and large towns might with advantage follow the example set by St. Peter's.

We regret to record the death of the Rev. Charles James, formerly minister of the Congregational Church, Ryde. We spent a very pleasant evening with him two or three years ago, when we found he was fully alive to the necessity for bright and attractive services. He introduced several changes in the services at Ryde, which we believe were much appreciated by the great majority of the congregation. Ill-health was the cause of Mr. James's resignation. Trips to South Africa and America failed to arrest consumption, from which he ultimately died.

The Manchester Sunday School Hymn Tune Competition has again proved a success. No less than 686 tunes were received from 264 competitors. It may be of interest to state that amongst those who competed there were seven Doctors of Music, twenty-four Bachelors of Music and other University Graduates, fifteen Fellows of the Royal College of Organists, and ten Associates of the Royal College of Organists. A prize of £3 has been awarded to each of the following competitors:—Cuthbert Harris, Mus. Bac., F.R.C.O., Caleb Simper, Arthur Berridge, and Herbert C. Morris.

In response to several enquiries, the Editor begs to say that he is *not* the Mr. E. Minshall who gives "Musical Sketches and Dramatic Recitals"; nor, so far as he knows, is he any relation to that gentleman.

Mr. Darnton, the composer, has recently scored for a moderate sized orchestra his effective Choral March, "March On" (No. 19 of our Popular Anthem Series). Band parts may be hired on application to Mr. Darnton, 17, Downshire Hill, Hampstead, London, N.W.

We are glad to see that Dr. Abernethy, who recently had to give up his appointment at St. Saviour's, Southwark, under very trying circumstances, has accepted the position of organist at St. John's Presbyterian Church, Forest Hill. We have no doubt he will receive kind treatment in his new sphere.

Hints upon the Selection of Appropriate Tunes.

By ORLANDO A. MANSFIELD, Mus. Doc. T.U.T., L. Mus. L.C.M., F.R.C.O., L.T.C.L.; Author of "The Student's Harmony," etc., etc.

AMONG the readers of the NONCONFORMIST MUSICAL JOURNAL there will be at least two classes to whom an article bearing the above title may seem somewhat superfluous. To the first class belong the advocates of, and firm believers in, the "one hymn, one tune" system, a system which was adopted in Reformation times, and has received the sanction of the Reformed churches of the Continent until this present. To the second class belong those of our readers who, using the authorised hymnal of some section of the Free Churches, prefer to defer to the supposed and generally conceded superior judgment of the musical editor of this hymnal rather than obtrude their own opinions upon conservative congregations. From a purely historical standpoint there is much to be said on behalf of supporters of the fixed tune system. At least they have a great advantage on the grounds of confidence and uniformity. The congregation know what tune will be sung to a particular hymn directly they hear that hymn announced. And the same "use" will obtain in all churches using the same hymnal. On the other hand we have the profoundest sympathy with that modesty which declines to rush in where angels fear to tread, and which induces an organist or choir-master to use a tune the selection of which he does not altogether approve rather than appear to act in opposition to the recorded opinions and deliberate choice of musical and literary editors of acknowledged ability. But without discussing the question of the desirability of enforcing uniformity in the matter of hymn-tune selection, the writer would remind the advocates of this system that even if such a course were adopted, the tunes familiar to and popular amongst one congregation would not be so to and amongst another. Further, we would remind the more modest section of our readers that the choice of the best

musical editor is not always irreproachable. Indeed, as we shall see later on, it cannot possibly be otherwise, owing to the nature of the hymns the editor is requested to furnish with supposed suitable tunes. So then, we take it as proven, that our article, if it fulfil its title, is neither inopportune nor unnecessary. On the contrary, we hope with all humility, that it will be of great service, not only to the two classes of our readers above enumerated, but to those who are accustomed to use a hymn-book to which there is no authorised musical complement.

The first thing to be considered, in seeking to fit a tune to any hymn is the metre of the latter. This, as commonly and somewhat erroneously understood, is taken to mean the number of syllables in each line of a given verse, which is very different to the prosodic meaning of the words metre and verse, because in prosody metre signifies "an arrangement of syllables and feet according to certain rules," and to the term verse denotes a single line and not a stanza. But while using the word metre for the most part in its accepted meaning in hymnody, we must not forget that accent has a great deal to do with it. Take, for instance, the hymns "Saviour, breathe an evening blessing," and "The King of love my Shepherd is." Both these hymns have eight and seven syllables in every alternate line. But in the first hymn an accented syllable is followed by an unaccented, while in the second hymn the unaccented syllable precedes the accented. Now if we expressed this in the language of prosody we should say that the metre of the first hymn was trochaic, and that of the second iambic. Thus, as we have already stated, the prosodic meaning of the word metre is not so much the number of syllables in a line as the manner in which these syllables are accented or formed into "feet." Then if we take such hymns as have uniformly eight syllables in a line we must not conclude that such are interchangeable, and that, apart from æsthetic considerations, the same tune could be used for all or either. For instance, in the ordinary long metre, which has eight syllables in every line, the metre is iambic, while in the hymn

"Inspirer and Hearer of prayer,
Thou Shepherd and Guardian of Thine,"

the metre is anapæstic, *i.e.*, two unaccented syllables followed by an accented, and in the hymn

"Hope of those that have none other"

the metre is again trochaic. Yet all these hymns have eight syllables in every line. So that not only the number of syllables in each line, but the formation of the poetical feet has to be reckoned with in our task of tune selection. But, of course, every well edited tune book would show these differences, either by the use of prosodic terms or by confining these tunes to a distinct part of the book and indexing them accordingly.

Next to metre, the most important point to be ascertained before deciding upon the fitness or otherwise of a tune to be associated with a given hymn is the character of the tune. Here again the unsophisticated critic makes many a grievous blunder. According to

popular opinion two things determine the character of a tune, *viz.*, its melody and its mode. Given a tune with a florid melody and in a major key, it is deemed suitable for any hymn of praise. Given a tune of more dignified melodic outline and in a minor key, and it is deemed suitable for any hymn of confession or supplication. Now while this is right enough as a generalisation it is obviously wrong in detail. For modulation can alter the character of any melody, making notes which formerly represented the strong degrees of the scale now stand for the weaker ones and *vice versa*. Then the substitution of a chromatic for a diatonic harmonisation will change the effect of the most stately melody to that of one closely bordering upon the effeminate, while the insertion of numerous passing notes and the adoption of a more florid style of part-writing will not infrequently impart a totally different colour to the melodic tone picture. And should anyone doubt this, let him but refer to the chorales harmonised by J. S. Bach, and see what effects—effects as varied as wonderful—that great anticipator of all the resources of modern harmony produced by different harmonisations of the same chorale melody. Speed also can considerably alter the effect of a hymn tune and make it totally unsuitable for a selected hymn. Thus, *St. Bride's*, when taken at a good speed, can be made to sound more or less appropriate to many other hymns than those of a funereal character; and even when the harmonisation and character of a melody are recognised as factors in determining the appropriateness or otherwise of a tune, there is in some compositions a singular power of adaptation, characteristic of all abstract music, which conveys a different meaning to every more or less fanciful auditor. In our opinion the old diatonic tunes with more or less florid melodies—*e.g.*, *Manchester*, *Serenity*, *Arbidge*, *St. Olave's* (B.T.B. 98), etc.—possess vast powers of adaptation, and may be made to voice many apparently opposing sentiments. Lastly, we must not forget that the character of a hymn is by no means uniform throughout. Consequently we must endeavour to grasp the prevailing sentiment of the poetry, and trust to expressive singing to produce the effect required when the general character of the hymn is departed from.

But having satisfied ourselves as to the similarity of metre and suitability of character of the tune and hymn we propose to unite, we have yet another stumbling block to beware of. This is irregularity of accent, the fault of hymn writers who, alas! with few exceptions, are not musicians, whatever may be said as to their poetical abilities. As examples of poetry, many of our hymns may be above reproach. But when we remember that every verse of these hymns has to be sung to the same tune it is evident that unless the accents be uniform the effect can never be entirely satisfactory. Take for instance Adelaide A. Procter's hymn

"The shadows of the evening hours
Fall from the darkening sky."

Here the accent in the first line is upon the *second* syllable. But in the third verse it falls upon the *first* syllable, *e.g.*—

"Slowly the rays of daylight fade."

Now, as in all correct settings of poetry to music, the musical accent should coincide with the poetical (*i.e.*, an accented word should fall on the primary or secondary accents of the bar), such an essential is impossible in verses like the above. For if the music be made to fit the first verse, in the third we shall be singing "slowly." Custom, aided by ignorance or passive acquiescence in the inevitable, has done much to render us somewhat insensible to these outrages.

Still, outrages they are, and in selecting their tunes our readers should strive to avoid them as much as possible by observing what hymns have an uniform position of the accent. Then, in the case of those which do not possess this advantage, such a tune should be selected as will best agree with the general accentuation.

Unfortunately some of our finest hymns are debarred from being set to perfectly appropriate tunes owing to this irregularity. For instance, such hymns as "Soldiers of Christ, arise," "All hail the power of Jesus' name," "Sun of my soul," "Sweet is the work," "Leader of faithful souls," "Abide with me," "The God of Abraham praise," "Just as I am," "O Love Divine," "God is gone up on high," and others innumerable.

On the other hand, "sevens," "seven-sixes," and "eight-sevens" (trochaic), are almost always regularly written as regards accent. Other hymns which are perfectly uniform in this respect are "Not all the blood of beasts," "Crown Him with many crowns," "O where is He that trod the sea?" "O Thou to whom in ancient time," and "Ye servants of God." The discovery of other hymns of similar construction would be an interesting and useful task for some of our younger readers.

From this imperfect survey it is clear that neither character nor accent can be relied upon as being invariable throughout the course of a hymn, metre alone being the only unchanging factor. Therefore in the case of hymns of varying character or accent, or both, a tune can only be set with an appropriateness which is a question of degree. Many tunes considered most appropriate to the hymns with which they are generally associated are by no means so if judged by the standards laid down in this article. While musical editors are fully cognizant of these criterions they often allow themselves to be swayed by traditional use or generally accepted custom, forgetting that the general public are (as Henry Smart said of the ladies) "not the best judges of what is sound and good in psalmody." And if we dissolve the old associations we must beware lest we form a fresh acquaintance and cement a union of hymn and tune which shall be more unsuitable and more incongruous than the former state of things. For unless many of our modern hymns could be revised line by line with a view to securing uniformity of accent—and he would be a bold man who would undertake such a task—we must look upon the union of some of the most suitable hymns and tunes as only approximately perfect, and therefore to be done away in that day of perfection when every poet shall be a musician, every musician a poet, and all things shall be done unto edifying.



Music at Brunswick Wesleyan Chapel, Liverpool.

BRIGHT and breezy Liverpool was a trifle off colour on Sunday morning, December 12th, as we trudged through some miles of fog *en route* for this well-known Wesleyan sanctuary. Arriving there at fifteen minutes past ten, we found very few signs of life; in fact, as we stood on the threshold of the old building and glanced around, there appeared more signs of death, judging from the numerous gravestones which surrounded a great portion of the chapel. Divine service was to commence at ten-thirty, so we soon entered and found a kindly officer of the church to whom our mission was speedily made known. After a little conversation with him we were given a seat in the centre of the spacious structure. From information kindly afforded us we learn that the chapel was opened in 1811 by the distinguished scholar and commentator, Dr. Adam Clarke. Concerning this noble edifice, the late Sir James Picton, in his "Annals of Liverpool," says, "There is something about the design which is worthy of notice. Externally the advanced tetrastyle portico rising the full height of the building gives it a noble-looking aspect. The interior is semi-circular in plan, the seats rising all round, being an adaptation of the ancient classical theatre. The result is very effective."

The building was designed by Mr. Wm. Byrom, and cost £8,500. The name "Brunswick Chapel," is an evidence of the loyalty of the Wesleyans to the Royal house ruling England. Early in the century the Jacobites frequently called the supporters of the present dynasty "Brunswickers."

Thus an old Jacobite song has for its refrain—

"Rise up, ye Brunswickers,
Bundle and go!"

Brunswick Chapel was the first that received that name, and was the first Methodist Chapel to be designated by any distinctive name of the sort, though now there are chapels bearing the name in many towns.

There are other distinctive features appertaining to this honoured temple; for example, it was the first Liverpool Wesleyan Chapel to use the Anglican Liturgy, a practice which is still adhered to at the morning service.

It was also the first chapel to introduce an organ, and this happened about three years after the Conference had resolved that there should be a cessation of the erection of such instruments in Wesleyan chapels.

This last privilege was won through the powerful advocacy of the Rev. Jabez Bunting, D.D., at the Conference in 1811, when he was the youngest minister in the Brunswick circuit. This time-honoured sanctuary has been the head of a circuit since its erection. Its congregations have frequently been presided over by ministers who afterwards became presidents of the Conference. Eminent men have from time to time ministered the "Word of Life" here whose names have become household words not only throughout Methodism, but throughout the whole Christian Church. Such memories as Dr. Osborn, Dr. Stamp, Francis A. West, Samuel Romilly Hall, Bishop Simpson, Dr. Punshon, Thomas McCullagh, and Dr. Milburn, naturally suggest themselves. Further down the stream of time other memories arise which are naturally more familiar to the present generation. The Rev. W. F. Slater, M.A., for instance, who is the present Professor of Biblical Exegesis at Didsbury College, Manchester, the Rev. Francis J. Sharr, who was intellectually great, the Rev. Robert Morton, an admittedly popular orator, the Rev. S. T. House, an able preacher and brilliant lecturer, the Rev. Albert Bishop, a man of unusual administrative ability, and a preacher of considerable power; and many others, including the present esteemed pastor, the Rev. Samuel H. Hallam.

Brunswick Chapel has always had a high reputation for its musical services, and some of the best known local vocalists have at various periods been members of the choir.

Our portrait is that of the organist and choir-master, Mr. Frank Thackwray, who has held the appointment for two or three years, and is widely known as a musician of considerable ability. At the age of seventeen he was appointed organist of the parish church at Garston, near Liverpool, where he remained four years; following that he was two years at Woolton Wesleyan Church, and then twenty years at St. Matthew's Church, Liverpool, prior to his going to Brunswick Chapel in 1895. We are sorry to hear that owing to failing health, Mr. Thackwray is finding it necessary to resign, much to the regret of the whole community.

The Choir is composed of about thirty members, all voluntary. The Choir-pews are situated in the centre of a spacious gallery at the rear of the pulpit, in the centre of which stands the organ—a 3-manual instrument originally built by Bewsher, and rebuilt by Whiteley, of Chester, in 1882. In appearance it is decidedly antiquated, and well in accord with the old-fashioned high-backed pews with which the place is furnished. The tone is, however, well matured and good, but we are pleased to hear that the trustees are considering a further improvement in it. The Wesleyan Hymn and Tune Book is used, in connection with several old Methodist tunes in manuscript.

Special musical services are often given in the church. One worthy of mention took place in May last, on a Sunday afternoon, on behalf of the Ramsey Fishing-boat Disaster, when a large sum was raised in aid of the sufferers. The programme contained many well-known solos and hymns appropriate to the occasion, and addresses were delivered by several ministers, both Episcopal and Nonconformist.

We also have before us a programme of a special Christmas Service given on December 26th, in the evening, which is well worth reproducing here:—Hymn, "O come, all ye faithful"; Invocation; Recit. and Chorus, "Comfort ye," "And the glory of the Lord"; Scripture Lesson; Hymn, "Angels from the realms of Glory"; Prayer; Hymn, "While shepherds watched"; Meditation, "The Pioneer Pilgrims"; Aria, "He shall feed His flock"; Meditation, "Singing angels and shining star"; Chorus, "For unto us a Child is born"; Meditation, "Homage to the Babe"; Hymn, "Hark, hark, my soul"; Benediction.

The usual order of Morning Service contains the greater portion of the Church of England Liturgy, the Venite, Te Deum, and Benedictus being chanted by the choir and congregation. The Psalms are read, and the Gloria sung at the end of each. On the first Sunday of the month the Commandments, Collect, Epistle, and Gospel are taken.

The Musical Service in the evening is usually made up of four hymns and an anthem.

Owing to the inclemency of the weather on the Sunday morning of our visit, the congregation was very sparse, and the choir-seats far from fully occupied, hence it will be quite unfair to judge fully, from what we heard, as to the full capabilities of the Brunswick Chapel musicians; be it said, however, that in the music as far as it went there seemed nothing to offend good taste, and enough to make us wish we had come to the church at a more opportune moment, when things were going at full strength. The acoustic properties of the place seemed excellent, and we could well imagine that the effect of a crowded congregation joining heartily in some of the old Methodist tunes would indeed be most thrilling. The service was conducted by the pastor, Rev. J. H. Hallam, who read the prayers with a large amount of unction, which contrasted well with the mechanical drawl one is too often accustomed to hear. His sermon, on "Touching the hem of His garment," was powerful

and dramatic. The few hundreds who went to make up the congregation freely joined in the musical part of the service, and managed to get up a "good sing," which would have doubtless attained greater significance, but for the fact that the good pastor thought fit to cut down one or two of the hymns to small proportions; thus in the last hymn, "Come on, my partners in distress," we were limited to three verses only, and afterwards sat down with a distinct feeling of being done out of a good thing. As there were only three hymns in the service, we might have been spared such ruthless incision.

It goes without saying that we should have preferred the Psalms chanted instead of read, and, further, would have liked the "Amens" sung at the end of the hymns. Here is room for a little advancement, which might easily be made without much ado.

The evening services are usually well attended, we understand. The Rev. Charles Garrett was to take the service on this particular Sunday evening, which doubtless meant a crowded chapel.

In spite of the age of this cause, there must be considerable vitality in it, for we hear that a Bazaar was held in October last, when it was hoped to raise £700, but the total amount realised was £1,160, so evidently the old "Brunswickers" don't mean to "bundle and go" just yet. May they yet march on for many years 'neath the banner under which nearly a century's work has been so faithfully accomplished.

Passing Notes.

WHAT are we coming to in the way of musical realism? One had thought that the methods of mountebank Jullien were gone for ever beyond recall—the monstre orchestras, the corps of drummers, the anvils and the cannon, and all the other blatant material which "the Mous," as *Punch* called him, used to combine in his "mass of executive ability." But one must not expect the millenium to arrive by express. From America comes the announcement that conductor Sousa has discovered how the revolver may be effectively introduced into the orchestra. The opportunity came with the performance of a certain composition called "The Lion Hunt." The roars of the "noble beast" were, as a matter of course, assigned to the bassoon, and the part of the hunter was given to a real live revolver, played, we are told, "with great feeling by a gentleman seated near the bass drum." I wonder if the bass drum felt at all nervous? The worst of the business is that Sousa threatens to come over with his band to show us how the thing is done. I hope he will do nothing of the kind; there is no saying where the startling innovation might lead. What if by-and-bye we were to get the crescendo blast of the foghorn to emphasise the storm scene in *Das Rheingold*? Or suppose we were to have the procession of gods to Valhalla heralded by the clarion note of the steam whistle? The gigantic rattle which Richard Strauss

has put into the score of his most recent musical freak would be nothing to the sensations which would thus be produced. On the whole, however, it will be well, in the interests of our ears, to be content with what we already have in the way of noise. The increase of deafness in France used to be attributed to the potency of Wagner's brasses; if additions were made to Richard's scores nowadays, somebody might create a "corner" in cotton-wool.

Last month we were speaking about the question of Bach's ever having been or ever likely to be a popular composer. In this connection I note an interesting comparison of the respective merits of Bach and Handel by Mr. W. S. B. Mathews, shewing how the important differences between the two composers have affected their vogue with the general musical public. Handel had always a predilection for diatonic tonality; it was very seldom that he touched the chromatic, and the enharmonic was to him practically unknown. All his best music is for voices, and there is a distinct flavour of the folk-song about many of his airs. Bach's musical temperament was of a much more intensely organised nature. As a virtuoso he not only played on the organ, the clavicin, and the violin better than most of his contemporaries—in the case of the organ, certainly better than any; he also created works in these departments which not only held the attention of his own time, but still remain the indispensable corner-stones of the literature of the three instruments named. The violinist gets a large part of his mastery through the sonatas of Bach for violin solo; the organist learns his art from Bach; and the pianist finds the Well-tempered Clavier essential for the development of technique and intelligent playing. The peculiar importance of Bach to modern music, as Mr. Mathews remarks, lies in the delicacy of his sense upon the harmonic side; in his intuition of the emotional value of musical combinations. He never confines himself for long to the more obvious chords of the key. For him the diatonic combinations which satisfied Handel are totally insufficient; and so we find continually new chords, evasive cadences, and a flowing continuity of thought which are altogether foreign to the contemporary master. All this goes, of course, beyond the capacity of the untrained hearer; and hence it is that Bach must always be the musician's musician. You cannot expect the common people to hear him gladly, any more than you can expect the one-novel-a-day lady patron of Mr. Mudie to appreciate George Meredith. As Professor Prout said recently, Bach is the young musician's admiration and the old musician's adoration. With that measure of appreciation the shade of the composer will have to be satisfied.

I have been much interested in an article on musical memory contributed to one of the American musical monthlies by Mr. John S. Van Cleve. According to Mr. Van Cleve, musicians as a class have large brains. It is claimed that the brain of Cuvier, the great French scientist, was the largest on record, weighing sixty-four ounces (Oliver Cromwell turned a little over sixty ounces); but men like Bach, Beethoven, and Wagner

(who was certainly little minded enough in some respects) have had, we are told here, "conspicuous bulky bulbs at the top of their spinal marrow." The subject would make a capital one for discussion; but the point to be noted now is that a big brain implies a phenomenal memory—in other words, that power to grasp ideas is accompanied by power to retain them. So at any rate says Mr. Van Cleve. The inference is of course obvious. If you have not been gifted with a conspicuously "bulky bulb" you cannot expect to have a first-rate musical memory. Well, I am not so sure. A great deal has been said about this matter of memorising music. Mr. Van Cleve thinks the best way is to begin as a theorist and end as a practitioner. That is not quite plain at first sight, but what he means is this: Whether the notes he delivered to the intelligence through the ear or through the eye, or through the tactile sense (as in the case of blind musicians "reading" from their tangible notation) the first essential is "that the conception of the tones in their mathematical interdependence be fixed upon the thinking power." In other words, Mr. Van Cleve would have us memorise music precisely in the same way that we memorise a poem or master a mathematical problem. He says that in this manner we get a vastly increased permanence of the impression; and he contends that when a piece of music has been so far mastered that we are able to shut our eyes and think all the notes through in their order, it is almost certain to stay with us during our natural life.

I doubt this very much. Dr. Wendell Holmes has an entrancing theory that every single act of memorising makes a certain physical impression on the brain-cells. That is possible enough; but, unfortunately, as we can all testify, the brain cells do not always give back the impression when it is called for. That the impression is there is often proved by the circumstance that the brain, if left to itself, will recall a fact long after you have failed to produce it by an effort of the will. But that is not the point. One may memorise a piece of music to perfection so that he could write it down, note for note; but if he does not take means to "keep up" the piece, either by occasionally playing or "thinking" it through, it will most surely lapse—not perhaps entirely, but to a very considerable extent. Perhaps I did not memorise them in the right way, but I know that years ago I was in the habit of playing constantly from memory pieces which I would never dream of attempting now without the music. Mr. Van Cleve makes a great deal of the memorising of blind musicians, deducing from their practice arguments which he applies to the man of vision. But the method is hardly fair. No fact is better known than this, that the loss of one faculty implies the strengthening of another. A man who has been blind from birth has exercised his hearing and his memory and his sense of touch to an extent which in the sighted man would be regarded as almost abnormal. He is bound from actual necessity to do so. In the case of the blind musician it is all memory together. If you leave extemporising out of account, the blind player can do absolutely nothing without an exercise of

memory—unconscious perhaps in the case of music long familiar, but none the less real. No; the blind musician is a law unto himself, and must be left out of account in any consideration of memorising methods for the man with eyes to see.

J. CUTHBERT HADDEN.

How the Minister can Help the Choir.

BY SAMUEL LEIGHTON,

(Choirmaster of May Street Presbyterian Church, Belfast.)

THIS is a question which appeals strongly to all choir-masters, the nature of whose duties brings them into close and personal contact with ministers.

Who cannot recall heart-burnings and regrets, as well as pleasant and pleasurable memories, resulting from the different treatments received at the hands of the various ministers under whom they have laboured? Some have treated them with kindness, courtesy, and consideration, and are consequently held in grateful remembrance; others have chilled with indifference those who otherwise would have been warm with enthusiasm. Some have been pedantic and dogmatic in the consciousness of knowing "a little about music," and have succeeded in destroying that *esprit de corps* which is such a valuable and necessary aid to success; others have gone even further, selecting the music, dictating how it should be sung, and generally assuming duties entirely foreign to their position. Some have occasionally hospitably entertained the choir at their own houses, an attention always keenly appreciated; others never asked either choirmaster or choir for even a cup of tea. Some encouraged the choir by attending the weekly practices; others never did so. Some were kindly and complimentary, others seldom expressed an opinion.

Ministers (like other people) are but mortal, subject to the same emotions, influences, whims and notions, natural or affected, and will treat their choirs accordingly; and these different treatments will invariably result in corresponding effects upon the style in which the choirs will perform their duties.

A minister who diligently studies human nature will soon discover that consideration for others, a kindly word spoken in season, a sympathetic act performed at the proper time, a word of encouragement, and a pat on the back, when deserved, will secure for him, not only from his choir, but from all classes of church workers, a hearty co-operation which will redound to his own credit and materially assist in making his ministry a success.

The relations between minister and choir should be of the most cordial, kindly, friendly and sympathetic nature. Both are working in the same cause, intent upon furthering the same interests, serving the same Master, and the more closely they are allied together the better will be the result.

The minister who recognises this, will feel it his duty to cultivate the personal acquaintance of every member of his choir (as he usually does in the cases of his Bible class, Sunday-school teachers, etc.), visiting them when

sick, observing their absence from church (as he does his congregation), treating them as fellow-workers in the same field, reminding them of the importance of their duties, instilling broad and liberal principles, encouraging them to greater exertions, inspiring them with enthusiastic desires to excel in their work, instructing them that the very best they can do is not too good for the worship of the Great and the Living God, exhorting them to love one another, to act in unison and harmony, free to forgive, slow to take offence, and that having been endowed with the gift of song, it is their bounden duty to exercise it in His service, for His glory, as well as for the benefit of their fellow creatures.

Next to the minister, the choir performs the most important function in connection with public worship, and a properly organised and equipped choir is a great help to the church and comfort to the minister.

The members give at least three attendances each week, besides rehearsals for concerts and other entertainments, and their services are generally cheerfully and readily placed at the disposal of the church authorities, when required.

There is no body of church workers more easily pleased or more easily offended; this depends upon the manner in which they are treated by those with whom they are brought into contact.

They are by many people looked upon as "huffy," "hard to please," difficult to satisfy, and always wanting to "show off." Such people may be reminded that choir singers are just like the rest of mankind, and resent the unfriendly criticisms of those who have no sympathy with them. Their desire is not to "show off," but to cultivate the talent God has given them, instead of "burying it in a napkin." Those to whom this talent has been denied should remember that all men are not alike, and that each should work earnestly in his own sphere, and mutually support instead of finding fault with each other.

The minister in his visitations amongst the people should take the part of the choir and defend them against such aspersions, pointing out the value of their services and the sacrifices they must necessarily make in order to keep the standard of praise up to a level befitting the worship of Him who sitteth upon the Throne.

In the direct management of the choir, the choir-master is, of course, the principal factor. He should have tact and understand something of human nature, he should have experience and combine kindness with firmness, gentleness with discipline, take a personal interest in all his singers, be willing to sacrifice his own convenience to that of his choir, treating all with equal consideration and courtesy. Such an one generally succeeds in attaching the members of his choir to himself personally, and, given the necessary musical qualifications, will generally be successful without much active assistance from the minister, who will, under such circumstances (if he be wise), content himself with a passive and a kindly approval without interference.

There are few men who are not pleased with the approbation and approval of those for whom they work;

and it would be well for both minister and people to remember that kind words do not cost much, and where there is an efficient choir and a competent choir-master devoted to the interests of the church and unsparing in their efforts to promote its welfare, it does no harm for the minister to show by his appreciation that he is not oblivious to the value of the services of those who assist him in leading God's praise in public worship.

The ideal choirmaster is, however, a rare commodity; many good organists are altogether deficient in those gifts, without which the most accomplished instrumentalist will utterly fail as a choirmaster. In such a case, the minister should exercise to the fullest extent his powers of pleasing, in order to keep the choir together, for there will not be the same cohesion as in the previous instance, and instead of being easily managed, it will be just the reverse. In all cases the minister should make a point of attending the practices, as frequently as possible; it is an attention which is always appreciated, and will be found most beneficial, especially where there is not a strong conductor, as the refractory ones will be less likely in his presence to create trouble or make it awkward for the young choir-master.

If he has been preaching at another church, and hears an anthem or a hymn which particularly pleased him, let it be mentioned at the next practice, and probably it will at once be put into rehearsal; these and the many little thoughtful attentions which will occur to a man of good taste, will go far to establish a kindly feeling between him and the choir, which will result in mutual benefits.

The minister can also help by his prayers; how rarely do we hear the choir mentioned in public prayer! There are prayers for all sorts and conditions of men, from the Queen on the throne down to the beggar at our gates, from the Imperial Parliament down to our local Boards, from the Lord Mayor to the humble labourer, for church organisations, Sunday school scholars and teachers, Bible-classes, deacons, elders, committee, minister, and people, but seldom a word about "those who lead us in praise." It cannot be said that this is intentional, it is simply an indication of the cold neglect and indifference from which choirs suffer, and a want of thought on the part of those who have not made music a part of their study and education. Ministers, as a rule, value and appreciate the services of the choir, but as they take no active part in conducting it, are not sufficiently interested in its internal management to give it that thought and consideration which its importance demands. Most of them like to hear good music; it is a help to them, calming their minds, and inducing a state of mental repose favourable to an effective delivery of the sermon, such as would not be the case, were the music harsh, discordant, and grating on their nerves; the value of good music in this way few will deny, and the minister who feels thus, will not be inclined to undervalue the services of his choir, but will rather deem it incumbent upon him to do everything in his power to make the members, one and all, feel that he recognizes the usefulness and power of their assistance and co-

operation. Such an one will find that the choir will not be slow to respond to his advances, but will cordially reciprocate his kindly feeling; a sympathy will spring up between them, resulting in an earnest desire to work together in that peace, love, and harmony which should actuate and animate all church workers, and which alone may be expected to bring a blessing from on High upon their labours.

Our Contemporaries.

THE *Musical Herald* deals this month with Dr. William Creser, the organist of the Chapel Royal, St. James's. Many years of happy and successful work have passed since William Creser was a choir-boy at York Minster. He played his first service when he was eleven or twelve, and at fifteen he became a full fledged organist in his native town. Later on he received an appointment at Grinton, in Upper Swaledale, where he used to visit his pupils on horseback, often reading as he rode. After serving for a time at St. Martin's, Scarborough, he became in 1881 organist and choir-master of the famous Leeds Parish Church, one of the most important posts in the provinces. Here he noticed that different towns yield different voices, the best altos coming from Heckmondwike, the best basses from Morley, and the best tenors from Calverley. Pity he does not offer some explanation of this interesting circumstance. At the Chapel Royal, to which he was appointed in 1891, Dr. Creser has three services on Sunday. The congregation consists chiefly of members of the Houses of Lords and Commons, and officers of the Queen's household. There are only a few seats for the general public, but as the noon service is the only one largely attended, the other two, at 10 and 5.30, are free to any who care to go. The chapel, though small and wooden walled, is not a good place for sound; but the singing is excellent nevertheless, and the historic feeling is stirred by the thought that so many distinguished musicians have been connected with the place.—Mr. Curwen does not like the way in which the Scottish Presbyterians, in introducing organs, are dropping the vocal training of the young and the congregation. Indeed he thinks it "nothing less than suicidal." The fault, as I have pointed out elsewhere, arises to a great extent from the excessive preference shown by the Scottish churches for English organists. A very large majority of the appointments are given to men trained in cathedrals and accustomed to a highly musical service; and the result of course is that the needs of Presbyterian psalmody are entirely neglected, because the organist finds the work dull and unsympathetic. It is within my personal knowledge that this absurd neglect of their own countrymen on the part of the Scottish Presbyterians has crowded several of the large towns with English organists who are practically starving for want of work.

In the *Musical Record* Mr. Franklin Peterson deals at some length with the difficult question of how far the original score of a composer may be legitimately altered in the process of transcription. Some purists,

of course, object to transcriptions entirely, but Mr. Peterson is not a purist. In that he is sensible. Only a pedant would take exception to, say, Liszt's transcription of Schubert's "Erl-king." And surely no exception can be taken to those faithful transcriptions for the piano of orchestral and larger works to which we are indebted for a great part of our intimate acquaintance with them. Think of the delightful hours that many musical amateurs have spent over Peters' or Augener's duet-arrangements of symphonies, overtures, etc., and Novello's or Boosey's piano scores of oratorios and operas! Of course the question of effect must always be considered in judging of the merits of any particular transcription. It is my sad lot to have to pass a good deal of new organ music through my hands for review; and I candidly confess that nothing amazes me more than to note the totally unsuitable arrangements which even eminent organists occasionally give us of compositions written for other and totally different purposes. No organist with the slightest pretence to artistic taste would for a moment dream of playing such things, and it is a standing marvel to me how they are ever made to pay for the paper upon which they are printed. It is the same with certain arrangements for the piano. As Mr. Peterson remarks, how can the puny piano hope to rival the organ? Compare, for example, the dignity of Bach's G minor Fantasia as it sounds on the organ with the fussy, self-important, and entirely inadequate effect it produces on the piano. The whole question lies there—in the matter of effect. The question of "principle" may safely be left out of account.

* *

The December number of the *Chicago Music* is the most interesting which I have seen for some time. To begin with, there is a capital article on Gounod, written from personal knowledge by Saint-Saëns. I might fill several columns with lively quotations from this paper, but I must content myself with one reference. The ballet in *Faust* is, as we all know, a master work of its kind. Well, it seems that Gounod came very near not writing it. Some months before the production of the opera he had been "taken with scruples." In other words, he became "absorbed in religious ideas, which would not permit him to deliver himself to a labour so essentially profane" as the writing of a ballet. Accordingly he sent a message to Saint-Saëns, asking him to write the ballet. "My embarrassment can easily be imagined," says that composer. "I went immediately to St. Cloud, where I found the master occupying himself in devotions in the form of a card-party with an abbé. I put myself entirely at his disposal, calling his attention, however, to the fact that the music of another introduced in the midst of his would not produce a good effect, and that if I accepted the task which he offered me, it would be on the express condition that he would always remain free to substitute his own music for mine. I never wrote a note, and never heard anything more said of it." After being caught at cards, Gounod probably felt that it would not do to insist upon his religious scruples. —An article on "The Personal Appearance of Beethoven" is especially valuable for its many illustrations.

A number of attempts have been made to set in order the Beethoven portraits and to present them in such a way that their errors might correct each other, and that an idea of the actual face and figure might be obtained. In a recent number of an Italian musical monthly Dr. Frimmel traced the evidence on this subject and gave many of the portraits, but he left out several of the most important which do not happen to be available at Vienna. The *Chicago* monthly supplements his illustrations to a considerable extent, and gives besides a very fine reproduction of the house in Bonn in which the master was born.

* *

The *Musical Times* has a long article upon Mr. Walter Macfarren, the *doyen* professor at the Royal Academy of Music. Macfarren began his musical career as a choir-boy at Westminster Abbey when he was nine years old. There he seems to have got his instruction well thrashed in. On one occasion he received sixty strokes, and when somebody objected that the severity had made him "black and blue," the powers that be retorted that next time he would be beaten "all the colours of the rainbow!" In these days the Abbey services were often sung with only an alto on one side and a bass on the other. Young Macfarren sang at the Queen's Coronation, when he was in the orchestra from eight in the morning till nearly four in the afternoon. His salary was £16 a year, of which the organist took half; but being a solo-boy he was often "tipped" by visitors, Sir Robert Peel on one occasion giving him half-a-crown. By and by Macfarren went to the R.A.M., where he studied under, among others, Cipriani Potter. Potter had been all but a pupil of Beethoven, and there is a good story told here of an occasion on which he dined with the composer. The soup was duly placed before Beethoven, but when he raised the lid of the tureen an aroma of a somewhat objectionable nature reached his nose. The housekeeper was called at once, and when she came, the composer angrily shot the whole contents of the tureen across the table. What a mercy it was—for the sake of the woman—that Beethoven never took a wife!

H.

Influence of Music.

MM. BINET and J. Courtier gave in the *Revue Scientifique* an account translated for the *Lancet*, of experiments, made by themselves and others on human beings and animals, of the effects of music on the heart and respiration. M. Patrizi, an Italian physiologist, had a patient with a wound in the skull which laid bare the brain. He was thus enabled to observe the actual effect of music on the cerebral circulation. Music occasioned an increase in the size of the brain itself. The effect on the cerebral circulation was variable, the vessels being sometimes constricted and sometimes dilated. At other times no effect was produced.

MM. Binet and Courtier experimented on a musician. Isolated notes, chords, and discords were first tried. Both major chords struck in a lively manner and discords quickened the respiration, the latter more especially. Minor chords tended to retard respiration.

When melodies were tried it was found that all, whether grave or gay, produced quickened respiration and increased action of the heart. The lively tunes produced the greatest acceleration.

The subject also sometimes unconsciously endeavoured to synchronise his respiration, with those of the singer. In *rallentando* and *diminuendo* passages the respiration was retarded. Where the sound was wholly uncomplicated by emotional ideas, as in single notes or chords, the heart's action was accelerated, but not in so marked a degree as when a melody either grave or gay was played. During operatic pieces, or those well known to the subject the acceleration attained its maximum. The subject had a strongly marked capillary pulse. The influence of music on the capillary circulation was tested by a plethysmograph attached to the right hand. The capillary tracing usually showed a diminution of pulsation. This diminution was occasioned by the sound of single notes, chords or discords. In sad melodies, especially minor ones, there was almost no diminution, while in lively airs the diminution was marked.

Nonconformist Church Organs.

ST. MICHAEL'S BAPTIST CHURCH, COVENTRY.

Built by Messrs. Nicholson and Lord, Walsall.

Great Organ, CC to A, 58 Notes.

1. Open Diapason	8 feet.
2. Clarabella	8 "
3. Gamba (bearded)	8 "
4. Principal	4 "
5. Fifteenth	2 "
6. Harmonic Flute	4 "

Swell Organ, CC to A, 58 Notes.

7. Lieblich Bourdon	16 feet.
8. Open Diapason	8 "
9. Lieblich Gedact	8 "
10. Salicional... ..	8 "
(Metal tenor C, light stop bass)	
11. Voix Celeste (tenor C metal)	8 feet.
12. Gemshorn	4 "
13. Mixture	(3 ranks)
14. Cornopean	8 "
15. Oboe	8 "

Choir Organ, CC to A, 58 Notes.

16. Dulciana	8 feet.
17. Wald Flute	4 "
18. Piccolo, Harmonic	2 "
19. Clarinet (metal tenor C)	8 "
(In separate Swell Box)	

Pedal Organ, CCC to F, 30 Notes.

20. Open Diapason	16 feet.
21. Bourdon	16 "

Couplers, etc.

22. Swell to Great.	25. Swell to Pedals.
23. Swell Super-Octave.	26. Great to Pedals.
24. Swell to Choir.	27. Choir to Pedals.

28. Tremulant to Swell.

Accessories.

- 3 Composition Pedals to Great Organ.
- 3 Composition Pedals to Swell Organ.
- 1 Double Acting Pedal to throw Coupler "Great to Pedals" on and off.

Stops at an angle of 45 degrees.

Tubular Pneumatic Action to Choir and Pedal Organs.

Self-Exaltation.

A PUPIL of a famous music-teacher went to him one day and said :

"I am completely discouraged, for I don't seem to make much progress." The young man, so the story goes, went on to state the particulars, to all of which the teacher listened patiently, and then he coolly remarked :

"It is not at all strange why you do not progress."

"You can tell me how to improve?" said the pupil eagerly.

"I can. It is a very simple explanation. You exalt yourself instead of your art. When you forget your own personality you will begin to comprehend the meaning of music; not before."

Herein lies the secret of nine-tenths of the failures of our ambitious amateur musicians: They are so wrapped up in their own importance that they forget everything else.

In starting out to study any particular subject, it will be found that the more time and attention one devotes to its pursuit the more the field broadens and the further away seems the object of attainment. In other words, the moment we make up our minds to carefully solve the meaning of an intricate subject, that moment we are confronted with numberless problems that seem to confuse us instead of leading us in the right path. We are in a condition such as Pandora found herself when she opened that famous box, and everything appears to be in a chaotic state. In one sense, we are in the densest of clouds, through which, it would seem, the sunlight could never penetrate. At this point we should stop and rest; then harmony and light will come out of the discord and darkness.

Many and many a musician has come to grief through self-exaltation, and it has been the means of his reaching only a very low height of musical progression.

The person who exalts himself above all the musical knowledge that is possible, simply dwarfs his own growth, shuts the door of advancement in his own face, and comes to a standstill. The instant a person thinks that there is no more for him to learn, that instant he makes it impossible for him to do so, because he limits his ability to grasp any further knowledge. As soon as he sees his error he begins to think, and then the ideas follow each other so rapidly that he naturally becomes confused.

The fact that you can play a little better than your brother musician ought to inspire you with still higher aspirations to beat your own record; for, no matter how skilful you may be, there is still more for you to learn. You ought to be happy in the thought that you will never reach the top of the ladder. The satisfaction and victory consist in the climbing. It is not because music is elusive; she never leads you astray. She is generous, kind, yet severe; considerate, painstaking, thorough.

It matters not whether you are an amateur or a musician of the highest standing; you cannot afford to indulge in self-exaltation. If you persist in it the fair goddess will smile on you no more.

However it may be with prodigies, it is certain that art comes to very few of us grown people "unsought"; but we believe that music would smile more benignantly upon us if we were not so wrapped up in the cloaks of self-conceit and indifference.

Because we would caution you not to exalt your musical talents, and thus prevent your growth, you must not go the other extreme and imagine you know nothing about music. That would retard your progress also. Give yourself credit for knowing something, of course.

The most skilful and highly educated performers are unassuming, modest, and retiring. They are not burdened with self-exaltation, because their thoughts are wholly on their work.

One of the greatest violinists in Germany, who was beloved by all his pupils because of his thorough methods of teaching and his simple manners, said one day:

"I only regret that I cannot live my life over again, so that I might learn something of the grandeur of music."

These words produced an indescribable feeling of respect, awe, and sadness upon his hearers, and they never forgot the peculiar look that lit up his face like an inspiration.

Think ever of your noble art, but exalt not your own efforts in self-estimation; that is retrogression. Every moment spent for the advancement of the musical art adds not only to your own progress, but to that of the community in which you live.—*From "The Metronome."*

A Mission of Choral Societies.

No more reliable criterion of the real musical culture of a community can be found than that given by its choral organisations, numerically and qualitatively considered. Potent agencies as they are for engendering and nurturing love and understanding of music, they testify to the direction and efficiency of artistic effort. The history of singing societies, accurately chronicled, tells the story of the spread of musical taste and intelligence in a community. He who traces their origin and progress can judge of the character and strength of the influences which have been and are at work. Every large European city can boast of one or more choral organisations, the fame of whose achievements extends far beyond the limits of their immediate spheres of activity. Important factors as these are in musical progress, their influence is not more essential, if it is as essential, to creating what is well termed "musical atmosphere" than that of the innumerable smaller societies which fairly honeycomb large cities, small towns and villages, and which under conscientious and competent guidance seek not so much public recognition as the diffusion amongst the active members and their friends of musical knowledge and familiarity with choral literature. It is here that the work is mapped out, governing and directing the studies which are gladly and enthusiastically supplemented in the home circle, and which create receptiveness for all that is high, true, noble, and good in art.

A great responsibility rests on those who take it upon themselves to lead the willing devotees to choral music. They make themselves accountable for the fruits by the seed they sow, which multiplies with incalculable rapidity. It lies within their power more than within the power of any others to lay the foundation of musical taste, to inculcate accuracy, conscientiousness in everything pertaining to reproductive activity, and to guard against arbitrary, superficial sentimentality which does violence to the explicitly indicated purport of a master work. It is the taste not only for choral music, but for every kind and class of music which they mould. If those whose gifts enable them to become members of choral organisations were imbued with the right spirit, and would realise the benefits which accrue to them in the fulfilment of their self-assumed duties and the high mission which they have undertaken to perform, little effort would be necessary to organise singing societies large and small, and to carry them to a high degree of efficiency.

Wise Suggestions by Mr. D. L. Moody.

DURING the forty years since it pleased God, who called me by His grace, to reveal His Son in me, that I might preach Him among the people, the importance of praise expressed in song has grown upon me. I am now more than ever desirous of seeing the ministry of song

RESTORED TO ITS TRUE PLACE,

and although not myself a musician or a singer I have ventured to make the following suggestions in the assured belief that, if adopted, they would do much to promote the work of God, not only in connection with meetings specially evangelistic, but in the maintenance of interest in the intervals between the periods of revival. The ministry of music and song plays a vital part in these, and promotes communion with God and with each other.

PRACTICAL SUGGESTIONS.

1. That one evening in the week should be set apart for the whole congregation, when they may practise in unison and harmony the singing of the hymns and tunes they know, and learn new ones.
2. That a consecrated Christian man of good musical ability should be chosen as leader of the chorus choir.
3. That hymns containing the elementary truths of the Gospel should be sung to melodious tunes, not too difficult for average men and women.
4. That the pastor should take a lively personal interest in the singing, and that a thoroughly good understanding should be cultivated and maintained between himself and the leader, so that they may work in fellowship and harmony.
5. That good new hymns and tunes should be introduced, the preparation of which would thus be encouraged.
6. That alternate singing by the choir and congregation, by the male and female voices, and by the older people and the children, might be practised.
7. That the Sunday evening service should be preceded by a half-hour's service of praise.

Short Themes.

STORY OF JENNY LIND.

WHEN Jenny Lind was in America she attended the Bethel Church in Boston, where the well-remembered Father Taylor was pastor. The good man, who did not know that she was present, was requested to preach on amusements. The sermon opposed dancing, card-playing, and theatre-going, but approved music. The preacher paid a glowing tribute to the power of song, and to the goodness, modesty, and charity of the sweetest of all singers, "now lighted on these shores." Jenny Lind was leaning forward and clapping her hands with delight, when a tall person rose on the pulpit stairs, and inquired whether any one who died at Miss Lind's concerts would go to heaven. Disgust and contempt swept across Father Taylor's face as he glanced at the interloper. "A Christian will go to heaven wherever he dies, and a fool will be a fool wherever he is—even if he is on the steps of the pulpit."

THE POSSIBILITIES OF SONG.

THE life of a vocalist is full of possibilities for good. A clear, distinct, noble, sympathetic voice is a heaven-given treasure, capable of expressing in song all the beatitudes of righteousness and all the woes of sensuousness.

There is something in song that touches the heart and arouses response when all other methods of human approach fail. Song has aroused enthusiasm, created patriotism, and quickened the soldier's nerve in the very face of seeming defeat.

To the poor, the disheartened, the sick, the unfortunate, has song come, with healing in its wings—as a balm in Gilead.

Let the vocalist think on these things, and keep himself free from the lethargy of indifference.

A SCHUBERT ANECDOTE.

AMONG the many interesting anecdotes of Franz Schubert that are well authenticated is the following, which shows in what necessitous circumstances the great composer was usually placed. Schubert, poor man, was always short of money, though not always through his own fault. He once called on Randhartinger, and asked him for the loan of fifteen florins to pay the rent of his lodgings, in order to avoid being turned out. Randhartinger at once gave him the necessary sum, and they both went to the proprietor and paid the fifteen florins. As they passed the "Graben," the street where the music publisher Diabelli had his shop, Schubert said, "Dear Benedictus, I would repay you at once if these people here could pay me for my songs. They have a great many of my compositions, but every time I ask for money they always say they had too much outlay and too little income for my songs. I called twelve times at Diabelli's, but I have not received a penny; but I shall never give them a song again." He sold Diabelli the copyright of twelve volumes of his songs for eight hundred florins, while on one single song, "The

Wanderer," Diabelli is said to have made a profit of no less than thirty-six thousand florins.

TEMPO.

THE "tempo" is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no slow movement in which certain passages do not require an acceleration in time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging in that foolish mannerism which arbitrarily distorts certain bars. For all these modifications we have no well defined terms. They are exclusively a matter of feeling, and must come from the heart, but if they do not exist there, neither the metronome nor written signs will supply.—Weber.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 18th of the month.)

METROPOLITAN.

CROUCH HILL.—The choir of the Presbyterian Church has been entirely re-organised by the new choirmaster, Mr. F. S. Oram, and the musical part of the services at this important church seems likely to be very attractive in the future. A very interesting conversation was recently held for the purpose of making the acquaintance of Mr. Oram and Mr. G. von Holst, the new organist. At Christmas a special musical service was held, of which the local papers speak in high praise. Mr. Oram has the energy and ability to do great things, and we trust his efforts will be crowned with abundant success.

MILE END.—The Nonconformist Choir Union Orchestra, under Mr. T. R. Croger's conductorship, gave an excellent concert at the People's Palace on the 15th ult. The following were the orchestral pieces:—"Coronation March" (Meyerbeer); Intermezzo (A. E. Matt); Intermezzo (F. J. Croger); Incidental Music to *Henry VIII.* (Sullivan); Overture, "Poet and Peasant" (Suppé); "Loin du Bal" (Gillett); Intermezzo from *Philemon and Baucis* (Gounod); "Bride's March" (Barnby); March from *Athalie* (Mendelssohn). Mr. J. W. Stanley Sharp played Popp's Second Flute Concerto. Miss Lucy Clarke, Miss Nellie Ludgate, and Mr. J. McMillard were the vocalists, all of whom sang with much taste.

POPLAR.—The Choir of Trinity Congregational Church recently gave a concert in aid of the Choir Fund, consisting of vocal and instrumental solos and part songs. The following members sang solos:—Miss Minnie Sutton, Miss Emily Denis, Miss Lillie Coster, Miss Florence Blanchard, Mr. Charles Veness, and Mr. Alfred Sutton. Pianoforte duets were contributed by Miss Clara Hattersley and Mr. Arthur Bayliss, A.R.C.M., the church organist. On the 15th December an organ recital was given in the Church of All Saints by Mr. Arthur Bayliss, A.R.C.M., organist of Trinity Congregational Church.

THORNTON HEATH.—The Musical Society gave an excellent rendering of Cowen's *Rose Maiden* and a miscellaneous selection on the 10th ult., under the able

conductorship of Mr. Herbert S. Warrington. Miss Miriam Jackson, Miss Brooks, Mr. W. C. Burridge, and Mr. Vernon Cooper were the soloists. The choruses went with much spirit and vigour. The orchestra, led by Mr. Sydney A. Hawkins, was thoroughly efficient. The Hon. Secs., Messrs. W. H. Budge and T. J. George, are to be congratulated upon their efforts.

PROVINCIAL.

BLACKBURN.—On Sunday, Dec. 26, in place of the usual evening service, a large portion of the *Messiah* was given in Griffin Street Wesleyan Chapel, Wotton, under the direction of Mr. J. Barrett. The soloists were Miss Lily Boothman, Miss Bradbury, Mr. John Whittaker, and Mr. J. Haworth. The music was thoroughly appreciated by a large congregation.

COVENTRY.—An excellent new organ, built by Messrs. Nicholson and Lord has been opened in St. Michael's Baptist Church by Mr. Herbert Brewer. At special Sunday services Mr. C. H. Nicholson ably presided at the organ, and gave a recital after the evening service. The specification of the organ will be found in another column.

FOLKESTONE.—The annual social meeting of the prosperous P.S.A. was held on the 5th ult., when an excellent musical programme was provided by Mr. F. C. Lepper, which was thoroughly enjoyed by the men, who heartily joined in one or two of the popular items. Tea and supper were provided, and the party broke up soon after 11 p.m.

FORDINGBRIDGE.—On Tuesday evening, Jan. 11th, in the Congregational Chapel, the choir rendered the sacred cantata, *Daniel; or, the Captivity and Restoration of the Jews*. The object in view was to raise funds on behalf of the Nursing Home. The principal characters represented were the following:—"Queen," Mrs. W. Barnes; "Sister of Azariah," Miss Withers; "Azariah," Mr. L. B. Withers; "Daniel," Rev. E. J. Hunt; "King," Mr. W. E. Barnes. Mr. Blackmore conducted the choir, Mr. W. Collins presided at the organ, and Miss Tizard accompanied with her violin. The attendance was very large, the body of the chapel being quite full. At the conclusion of the cantata, Mr. Wm. King spoke highly of the manner in which the cantata had been rendered.

FROME.—On Sunday evening, Dec. 26, at the close of the usual service at Wesley Chapel, a selection from Handel's oratorio, *The Messiah*, was rendered by a large chorus and orchestra, representing the various Free Churches of the town. There was a large congregation. Mr. W. B. Harvey officiated as conductor, Miss Penny was the leader of the orchestra, and Mr. T. Grant ably presided at the organ. The selections rendered were as follows: Chorus, "And the Glory of the Lord;" recitative, "Thus said the Lord," and air, "But who may abide?" Mr. Percy E. Deggan (Gloucester); recitative, "Behold, a Virgin," and air, "O Thou that tellest;" Miss Lily White; chorus, "O Thou that tellest;" recitative, "For behold darkness," and air, "The people that walked in darkness," Mr. Norman Penny; chorus, "For unto us a Child is born;" pastoral symphony, band and organ; recitatives, "There were shepherds," etc., Miss Lewis; chorus, "Glory to God;" recitative, "Then shall the eyes," and air, "He shall feed His flock," Miss H. Grant; air, "Come unto Him," Miss Lewis; chorus, "Hallelujah."

WELLINGTON (Salop).—A small but very effective organ by Messrs. C. Lloyd and Co., of Nottingham, has been opened in the U.M.F. Church, Snedshill, by Mr. T. W. Smart, who gave two recitals, which were much appreciated.

Review.

The Rightly Produced Voice. By E. Davidson Palmer, Mus. Bac. Joseph Williams, 32, Great Portland Street, W. 2s. 6d.—This is a presentation of facts and arguments in support of a new theory of voice production. Mr. Palmer contends that the rightly-produced voice in man, woman, and child is a voice produced in the same way as the so-called falsetto. He gives his reasons for this conclusion, considers objections, and gives the result of experiments. Everyone interested in voice production should read this work.

Penitence, Pardon, and Peace. By J. H. Maunder. Novello. 1s. 6d. This is a new cantata specially adapted for Easter time. Whatever Mr. Maunder writes is sure to be very melodious and effective in performance, and this cantata is quite up to his usual standard. The choruses are well written, and admirably adapted to the words. The solos (for soprano or tenor and baritone) are pleasing. The work is well within the capabilities of an average choir. It takes thirty-five minutes in performance. Choirs needing something of this nature for Good Friday cannot do better than take up this cantata. Of its kind it is one of the best works we have seen for some time.

Correspondence.

TEMPO FOR CALCUTTA.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—*Calcutta* was usually taken rather slowly, the time being about sixty beats to the minute. But I have heard it taken quicker than that, and with advantage too.—Yours, J. T.

[Another correspondent gives the time at seventy-four beats to the minute.]

ENLARGEMENT OF AN ORGAN.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR, I should advise "Amateur" to go in for a 4 ft. flute and clarinet in the Great Organ, and a horn in the Swell. Another soft 8 ft. stop—such as a Salicional—would be a desirable addition to the Swell.—Yours, A LOVER OF THE ORGAN.

Staccato Notes.

SIR ARTHUR SULLIVAN is making some alterations in his oratorio, *The Martyrs of Antioch*, to adapt it for stage purposes.

ADMIRERS of Mozart, says the Berlin correspondent of the *Daily News*, will be interested to hear that a sketch book of his, which was not known to exist, has lately come to light in Berlin. The book comes, as the inscription by Mozart's father says, from London, and dates from the year 1764. It is a small volume, the forty-two pages of which are completely filled with compositions by the hand of the then eight-year-old boy. This highly interesting work has up to now been in private hands, and has now been shown by the present owner to the Committee of the Berlin Mozart Society, by whom its authenticity has been confirmed.

DR. PHILIP ARMES presided at the annual meeting of the Union of Graduates in Music. There are now 550 members.

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